

subLiminal

A thesis presented to the Graduate faculty of the School of Art and Design
at Western Carolina University, in partial fulfillment of the requirements for a Master's Degree of
Fine Arts.

by
Sara Rincon

Committee Director:
Seth J. McCormick, Professor of Art History
WCU School of Art and Design

Committee Members:
Susan A. Martin, Professor of Photography
WCU School of Art and Design
and
James K. Kirkpatrick, Studio Technician/Instructor
WCU School of Art and Design

August 2017

ACKNOWLEDGEMENTS

I would like first to thank Seth McCormick, Susan Martin, and Kevin Kirkpatrick for their guidance, amusement, honesty, input and dedication. They have been so helpful in the writing of my thesis and the progress of my work and have been there whenever I needed them.

Additionally, I would like to thank the entirety of the staff of the School of Art and Design of WCU including but not limited to: Ron Laboratory, Greg Mcpherson, Heather Mae Erickson, Tom Ashcraft who have been patient, understanding, weathered a barrage of questions, and have helped me immensely along the way.

I would also like to thank the students, past and present of the School of Art and Design and MFA programs who have lent me books, screamed with me about artists and their pieces, challenged my way of thinking, and been there with me through thick and thin. They have made such a difference in my life and I hope to know them as peers for many years to come.

It goes without saying, but I will say it anyway, that I would also like to thank my family and friends, many of which I consider both. I am lucky enough to have a huge network of love and support, without whom I would not be the person I am today. I have been and am deeply loved.

Finally, I would like to dedicate this work to the memory of Mary Anne and Howdy Thurman, my grandparents, who fostered the very earliest inklings of my career as an artist. None of this would have been possible without them, even if they never quite got what I was doing.

Thank you all deeply, from the bottom of my heart,

Sara Rincon

TABLE OF CONTENTS

List of Figures.....	iv
Abstract.....	v
Introduction.....	1
Chapter 1: Crisis Mentality and Sloppy Craft.....	3
Chapter 2: Setting the Scene.....	4
Chapter 3:Material Meanings, Process And Connections.....	6
Conclusion.....	25
Works Cited/Works Consulted.....	26

LIST OF FIGURES

Big Red Communion.....	7
Peaches I-V.....	10
Caffeine Collection.....	13
Pillows.....	16
Chameleon (There's something about fascism) + Keynote.....	20
Fairy Rings.....	22, 23

ABSTACT

subLiminal

Sara V. Rincon – M.F.A.

Western Carolina University (August 2017)

Director: Dr. Seth J. McCormic

The work explored in *subLiminal* deals heavily with color, emotion, amorphisms and texture, which is meant to invoke discussions of tactility, functionality, and the place between personal and private sphere work, decorative and conceptual pieces, and ease versus disease. The room is filled with blobs and points of color, thought of as set design. The *subLiminal* room is in itself a suggestion; however it is up to the audience what they wish to take away from it.

INTRODUCTION

My work lives between formal design and chaos. It is important, compositionally, to pair chaos with order. If a piece falls too much into one category, or is not paired correctly, it loses its meaning. *subLiminal's* pieces are a series of little vignettes about personal life, death, fear and politics, but these connotations are secondary to a more tactile visage. Rolling hills of foam, bulbous and seemingly growing, over take rigid objects; shelves and chairs become unusable and other. In this space vessels are filled and lines are painted. In my work, display and exhibition design are meant to aid the pieces themselves, to complete them and provide unity between each singular grouping and the outer body of work. It is my intention here, as the artist, to outline the individual influences of each piece in the show and finally to bring them together as a unit and a wholly fleshed out body of work.

My work is mash up of lumpy, strange shapes and sharp lines and edges. One side of it is mismatched, heavily textured, and swelling with concepts of chaos and overgrowth, the other, concerned with rigidity and composition. Both of these aspects are extremely important to the work and make up my personal aesthetic, which is almost a combination of graphic design work, pop cultural fan club reference, and 70s Funk/Skater Punk looks. This causes a sharp contrast in the way my work is made versus how it is presented. I make my work in chaos and in messes. I show it in refined spaces, white cubes and white walls, although I try to add something else be it a pop of color, a swatch or someway to further add to their meaning.

subLiminal is a multi-part exhibition originally displayed in the Polygon gallery of Western Carolina University's Fine Art Museum. From left of the gallery door a viewer would

walk in and first see the show title, card, book and signage. *Caffeine Collection* is the leading piece of the exhibition, set in the far left corner of the room close to the wall. It presses close, but is overwhelmed by its neighbor, *Big Red Communion*, an overbearing red landscape surrounded by a thick black frame. To the right of *Big Red Communion* is a collection of three little objects called *Pillows* that stretch out along a slanted wall, reaching out for *Chameleon (There's something about fascism)* + *Keynote*. *Pillows* and *Chameleon* share this wall, but the pieces themselves are separated by a large set of double doors, so they have space to breath and live on their own. On the far wall, to the right as one enters the doorway, hangs *Peaches*. Finally, outside of the gallery and able to be viewed as both the first piece and the last, sits *Fairy Rings* out on the lawn in front of WCU's Fine Art Museum.

CHAPTER ONE: CRISIS MENTALITY AND SLOPPY CRAFT

In 2007, Anne Wilson coined the term “Sloppy Craft”, which is an art movement that prioritizes concept over polished skill and process over finished product. Without meaning to, it is an aesthetic I grew up with and embraced, but more than that I believe it is part of a generational art movement destined to become part of art history. In congruence, I believe much of this Sloppy Craft that has arrived in the art scene is due to a sort of crisis mentality, most likely rising in the late fifties with the Cold War, but certainly cemented in the seventies post Vietnam War. In the state of my current millennial generation, we were raised along side news coverage and changes from the end of the Cold War, as well as 9/11. These last few decades have been short, but our coverage of crisis has in my opinion greatly shifted and this shift has left us in a unique position. Today, the news still covers most of what goes on in these seemingly never-ending war fields, but never has my generation, been so saturated with escapism. While the last few generations have reeled from their wars, the millennial generation has grown up with alternative media which acts as a backlash, a rejection of the pain and suffering that filters through the lens of traditional news based media. This is not a new occurrence, but our ability to both create distractions and draw new creative force from said distraction may just have an artistic flavor previous movements have not held.

Crisis mentality creates a shift in our generation toward the macabre, and Sloppy Craft ,in tandem, relies on quick deliveries of a message. Together, the work of millennials begins to take on its own personal aesthetic of politically and socially charged grungy chic. I will not go on at length about the qualities of this perceived generational aesthetic, that is a topic for another day but I bring up this point because I believe my work to be centered in the context of the current

artistic movement and medium shift.

CHAPTER TWO: SETTING THE SCENE

When viewing *subLiminal*, it is best to keep in mind a gathering of themes that encompass the whole body of work; the liminal, the grotesque and the abject. Each of these concepts drives my work as a whole and contributes to the unique look it starts to take on. Staging too plays a role in linking together the meanings of the pieces with personal artistic aesthetics. In the following paragraphs I will attempt to outline how each of these concepts are defined and where these definitions lay in relation to my work.

It seems pertinent to note that the title of this body of work is three fold in meaning, stemming from a combination of two words; Sublime and Liminal. Subliminal is, of course, a word that means to be below the threshold of sensation or consciousness; perceived by or affecting someone's mind without their being aware of it. However, I wanted to note that there were two contrasting concepts that were also at play. The most important of these concepts to my work is the idea of Liminality, the condition of being on a threshold or at the beginning of a process. My work, first and foremost, situates itself in inbetweens and the strange moments that happen in them. An inbetween can be something physical, such as a doorway or ring of mushrooms. Alternately it can be something less tangible like an identity. These inbetweens are known as liminal spaces or liminal states. They are places or experiences that seem to exist just a little to the left of time. Part of the goal of my work is to sustain moments of liminality for an audience to witness. Working as a queer, mixed-raced artist I have lived in a liminal state all my life; I am neither one thing nor another, but a combination of multiples.

With liminality comes the idea of the sublime. The Sublime here means a greatness beyond all possibility of calculation, measurement, or imitation. Sublimity is a liminal state

where awe and terror coexist. Aesthetically,, this is very important to the work I make, though the pieces presented are not supposed to be terrible per se, they are supposed to hint at a grossness and a griminess that fascinates and causes rejection all at once. This grossness quickly begins to take on connotations of the grotesque object in art.

The grotesque is defined in Philip Thompson's short book on the subject, *The Grotesque*, as “An expression of the estranged or alienated world, i.e. the familiar world is seen from a perspective that suddenly renders it strange.” (Thompson, Pg# 18) In my work, the grotesque works in time with the abject. As defined in *Powers of Horror* the Abject is the human reaction (horror, vomit) to a threatened breakdown in meaning caused by the loss of the distinction between subject and object or between self and other. Usage of the grotesque exists in *subLiminal* to remind viewers of the visceral aspects of body, form and cell, but also to create a rebirth in the childhood fascination of the disgusting. This art movement is in part an arts aesthetic, in part an experience, but also remains present in the sublime; it too is a liminal state, situated somewhere between comedy and tragedy.

In childhood we learn by play, by sticking weird things in our mouth or messing with anything we can get our hands on. I am fascinated with this style of learning, and if we ever lose it. I am also interested in the space between need and curiosity. I have often described my interest in the grotesque and the abject as being curious about the point where an apple is disfigured, but a consumer would still eat it. I want to replicate this moment between the pleasant and the disgusting in my work. I hope to stretch liminal states out from their one moment of life into a ghost of contemplation. The mixed media format aids in this endeavor, but expandable foam works as a connective thread.

CHAPTER THREE: MATERIAL MEANINGS, PROCESS AND CONNECTIONS

Expandable foam may have its place in the art world, but it does not seem to be in a favorable position which is why it is a perfect medium to start with. Foam is a product that aids in industrial construction, but one which also seems to be permanently described as inferior when it comes to other disciplines. The material is cheap and temporary (at least in the long run), but the associations with it that can be made are priceless. The foam pulls in industrial influences as it is by design, a gap filler for houses. The foam grows, becomes something reminiscent of *The Blob*, but perhaps most important for my work is the idea of a cancerous cell, of a growth I can barely control or direct. Throughout this bubbling body of work is an attempt to direct paths of chemical change, to force them into shape, or to use them to close spaces that were once open.

Other materials, which include rubber gloves, a plastic sphere, faux fur, coffee pots and chairs begin to add context to the greater collection. Each additional media changes the audience's point of view and shifts to become pointed references to alternative media, pop culture and form. Of course, these references to Crisis Mentality, millennial usage of media and Sloppy Craft would mean little without paired color associations. In many pieces, colors paired with geometric shape are used as signals and balances in conversation with specific pieces.

In my work, foam is spotlighted for its unique texture and abilities. In early pieces, especially within *Big Red Communion* it is allowed to both be itself and grow, but is also cut back in violent ways with saws and razors. From this point on, *subLiminal* becomes about this growth and violence. Harnessing the foam, changing it or trying to shape it becomes experimental and ritualistic. Controlling this media establishes a pattern and a thread that runs through these works and binds them all together, so too does political and pop culture reference.



Big Red Communion, 2017

expandable spray foam, house paint, faux fur, wood, canvas

dimensions: 8' x 3 ½'

The largest piece in the room, and a showstopper, *Big Red Communion* really becomes the center piece of the show. *Big Red Communion* itself becomes something of a murder scene, painted candy red with blue accents and large holes, it takes on the idea of the body pierced. *Big Red Communion*, with its coral like shapes and clumping silhouettes rests against the wall in a landscape orientation, lending itself to the idea of the sea or the body laid flat. This piece, in *subliminal*, is reminiscent to the heart to blood vessels and to body cavities. Accented within this landscape are beds of faux fur, here meant to be additional growths like mold. *Big Red Communion* is also boxed in with colors that vibrate against aggressive borders. The black box serves as a confinement of shadows.

Beyond body and landscape, *Big Red Communion* was the start of another trend in the material work. In its making I noticed how many people came in wanting to touch it. Using that desire to feel is a strong portion of the work itself. This desire pushes against a line between what one can get away with and what is appropriate in a gallery.

My process found a rhythm with this piece and the use of foam and mixed media. With *Big Red Communion* I worked from a starting position of a traditional painter; I had a canvas, previously put together by hand, and used the foam almost like a paintbrush to build up layer after layer of media on top of the canvas. From there I began to carve it down because in many cases growth needs to be cut back. It is one of the ways growth itself can be directed or redirected. I tested many colors out with this piece at first, but finally settled on painting it a bright red and building up from there. Luckily it was painted overtop of a yellow-orange base and now has nice undertones throughout. The blue vibrates against the red hue and helps to irritate the eyes and subsequently is perhaps a cruel intent to have as part of the work, but relates

back to the larger aesthetic.

Like *Big Red Communion*, *Peaches* began life in a very painterly fashion, piling media on a substrate and moving it about. Very little is different between the two but what differences there are are important.



Peaches I-V, 2017

expandable spray foam, house paint, faux fur, wood

dimensions variable.

Peaches I-V comes with its own unifying palette complete with an accent piece modeled after 80s aesthetic. *Peaches* consists of five similarly sized intimate pieces that are reminiscent of organs, painted in pink hues to reference both the soft portions of the body and the actual fruit. Each of these pieces began on a substrate of wood and canvas. Using expanding spray foam each *Peach* was built up and in four of them, carved down. It is in these pieces that we start to see remnants from previous artistic experiments starting to appear in the body of work at large.

Peaches IV, starts out much the same way as its counterparts, but while the foam was still wet, was covered in plastic and was manipulated by hand periodically as it dried. As a result, it looks smoother than the rest and more controlled. Each of the five parts to this larger piece is balanced to contain both hard and soft aspects as well as cavernous spaces and expanses. Each one is meant to be able to sit both alone or together. While these five *Peaches* would work on their own, I did not feel this work was complete until the previously mentioned accent piece was added.

Personally, peaches as fruit and a concept have a lot of meaning to me. To me, they mean family and work along satisfaction and mess. It was important to me while installing this show to push the fruit component even further than the title. However, I still wanted to keep the body element intrinsic to my work. Peach trees have always been short, so I tried to keep the triangular painting lower down, closer to my height so I could almost pick each piece as if from a tree. The top of the green triangle also acts as a mid-line, and a stabilizing centerpiece to add unification to the globby round shapes that rest upon it. While not all the pieces are round - roundness, caverns, splits and folds are also natural to this collection. It is difficult to miss the connections in *Peaches* to early feminist pieces and portrayals of yonic or sexual works (I.e . Louise

Bourgeois's *Fragile Goddess*)

I enjoy working in component pieces which bind together to make a larger piece. Each piece then becomes another limb of the body of work. Sometimes these components are made months apart and do not come together until the right space is available. *Caffeine Collection* is one of these pieces.



Caffeine Collection, 2017

expandable spray foam, wooden chair, house paint, coffee pot, trash can

dimensions variable

Caffeine Collection is a four piece collection of art objects put together to invoke the idea of work and life lived. The components of this work were made at wildly different times throughout the course of this exhibition. While all of the pieces in *subLiminal* have at least some aspect of exhibition design involved, *Caffeine Collection* is the only tableau that actually has a portion meant for decoration. The large, flat, round substrate holding the black and blue almost insect or feces like mass is supposed to be less of a statement and more of an idea, a thought bubble or a clue. It only works in this manner when situated beside the three everyday, functional objects that have been re-appropriated.

Many pieces in *Caffeine Collection* are once functional objects that have been turned on their head. A coffee-pot can no longer make coffee. A chair is no longer comfortable. There is something about making useful items beautiful, but I think there is something more to be said about making useful items unusable. There is not only an ugliness present, a sort of violence, but also something natural and primal. In my work, I choose to make functional items nonfunctional as a means of reclaiming. It is obvious that this reclamation renews but it also acts as a form of queering, subverting and re-acclimation to need. I want the object to still work for me, but not in the way its original designer intended. For me there is a direct correlation between how I interact with the objects and how those of my generation see the world around them. My work exists in a place of Sloppy Craft, of growing rage paired with nihilism. I want to speak about the human condition, but it is impossible to do that currently without speaking of uselessness, death, marketing, design, or the objects we choose to surround ourselves with.

Caffeine Collection works in this dialog because of the nature of the objects shown and subverted. The trash can and coffee pot are quick to understand on their own. They are filled

with a more understandable visual meaning and take-away. The chair, while still useable, becomes more about anxiety, about being glued down or held captive. Because of its color, the red chair holds associations of menstrual cycles or rage and works with *Big Red Communion* to discuss the visceral and the bloody. Despite every work in *subLiminal* being carefully staged, this work aims to create a feeling or a story. Worth mentioning as well is *Caffeine Collection's* use of the filled vessel.

As an artist I enjoy the idea of filling space. Growth is an essential part of any living thing. It is, by nature, activation and movement. Filling space follows this natural path, but does something else to me, something violent. It takes the air that was filling the space before and flushes it out. To personify any object I fill, to an extent, I suffocate and kill to make it new. Old meanings stick to the object, but the objects I fill will never again be just what they were. A vessel can be many things, but once the foam (or some other item) goes into it, it becomes something else, something changed. Vessels of all sorts stand in here for cavities of the body. Arteries, belly buttons, eye sockets; there is an undercurrent within the collection of stopping up, but with death comes creation. To fill a vessel is to either give it a purpose, or stop its original.

Caffeine Collection is not the only piece that involves this cycle of destruction and recreation, but does perhaps hold the first iteration through its explorations with the trash can and the coffee-pot. The coffee-pot itself becomes the more significant object, warping our view on something relied on to keep us going. While *Caffeine Collection* may hold the first instance of filling vessel as meaning and part and parcel to my work, *Pillows* takes it to another level and requires that the pieces possess a set space to even exist.



Pillows (Detail), 2017

expandable spray foam

dimensions variable, each roughly 7" x 8"

Pillows are perhaps the more delicate grouping of pieces in the show. As previously stated, my work would be lost without the filling of vessels and voids, without the ability of growth via media, and without associations linked by color and form. *Pillows* is not only the most subtle work in the show, in my opinion, but also the most successfully pared down. Color reapplied by the artist does not make its usual appearance here. Instead, the foam is allowed to be what it wants to be both in color and form.

Pillows started off as an experiment. To make one of these forms you need patience, foam, and a ziplock bag. *Pillows'* pieces were made by filling large ziplocks with expandable foam and monitoring them over the course of a few days, making a point to poke holes into the zip-locks and to rotate them frequently. This slows the curing process down and makes it so the pillows themselves really only solidify where they sit the longest.

Slowing down the curing process for the expandable foam does a variety of things besides giving more time to shape the media and control it myself, the foam becomes more brittle and easily broken but only in certain areas. If the chemical that makes the foam work has pooled in an area, *Pillows* presents this residue as resinous and hard. However, these pools of resin are enticing like honey or tea. There is a very fluid quality that shows up within these works when paired with the more rigid choices that follow rest of the exhibition.

In places where the chemical does not pool and slowly dry, the foam expands as much as is allowed. It fills the bags to the point of breaking, and when the pressure is relieved through careful stabs the still wet foam oozes out the sides, meets the air and hardens. If allowed to dry in the ziplock, the foam begins to break down almost as soon as its previous packaging is removed. This leads to each piece being one of a kind, prized for the exact ways in which it has both

hardened and broken. Each piece in the show deals with a certain pleasure found in the grotesque and the abject, but *Pillows* pushes disgust over into delight, aesthetic curiosity and pleasure.

Pillows, like its later mentioned counterpart *Fairy Rings*, is a piece meant to be contemplated more for a sort of contentment and a moment of peace. Unlike the bold colors and shapes throughout the rest of the *subLiminal* exhibition, *Pillows* remains naked and delicate. It allows the viewer a rest before they get to the final gallery installed piece, *Chameleon (There's something about fascism)* and its own addition *Keynote*. It seemed important to have pieces that were more gentle or light to look at as many of the choices I have made in *subLiminal's* creation are meant to be over the top and intense.



Chameleon (There's something about fascism) + Keynote, 2017

expandable spray foam, wood, extruded plastic, plastic, house paint, latex

dimensions: 7' 5" x 5' 8"

Chameleon (There's something about fascism) and *Keynote* are perhaps my most overt pieces of work in *subLiminal*. Overwhelmingly political, while still being tied to the grotesque and the body, perhaps even more so than some of the other pieces, *Chameleon (There's something about fascism)* looms large and foreboding at the end of the Polygon gallery. While *Peaches* rests to the other side of the wall, and certainly has its own political associations with *Chameleon*, this was the last piece completed in the body of work and is meant to deal directly with personal fears of the political climate of the U.S and how it affects not only the art world but the world at large.

Chameleon is first and foremost a wall and a tower which aims to invoke a sense of power, strength, and watchfulness. Everything about this small installation has been curated to maintain a level of discomfort. Much of this work is centered around a distaste for President Donald Trump, however with this comes a general concern for the well being of our world and a distrust of the government. The making of this work followed closely on the heels of the Trump administration's announcement of the planned removal of the National Endowment of the Arts. For myself, each section of *Chameleon* has an important place in the whole.

There are three pieces to *Chameleon*, which is one reason why the works needs to sit in three-dimensional space. This work is made up of a small, intimate, bright orange and glittered piece (*Keynote*). This segment has been placed high and to the right in order to reference the speeches and notes we tend to focus on, but also security cameras and motion detectors that alert others to our presence. Second, there is a body sized black bar painted on the wall. This was meant to suggest absolutes, to be a monolithic in nature but also to clearly illustrate a distinction between the tower and *keynote*, between what one says and does, who they are and what they are

perceived to be. Finally there is a standing tower, painted in a gradient of dark orange and grungy pink; it is accented with a bright yellow, gloved hand. The colors represent the current president of the United States, Donald Trump. The ball and the hand at the top of the tower can mean multiple things but, for me, draw direct references to Nazi propaganda and communist media. The height of *Chameleon (There's something about fascism)* is meant to create an overbearing, superior presence. It was important to me that the viewer could walk around the tower. A tower doesn't have the same connection to memory and feeling if you can't explore it, and likewise I don't believe the viewer can get all the possible readings from this piece without walking around it.

Chameleon (There's something about fascism) is also a center for the grotesque abject nature of the work I tend to cling to. While *Fairy Rings* too has this aspect, it offers another break, a refreshing moment once one leaves the *subLiminal* space.



Fairy Rings (Detail), 2016-2017

expandable spray foam, plastic caps, nails, screws

dimensions variable



Fairy Rings (Detail), 2016-2017

expandable spray foam, plastic caps, nails, screws

dimensions variable

The final piece of *subLiminal* is geared more toward the playful side of the liminal. While the rest of *subLiminal* is meant to be viewed with an air of seriousness, *Fairy Rings* is a reminder of the different places the work stems from. It touches on the myth and lore involving liminal space and shows a strange connection to fay food via the cupcake like state of the staged mushrooms. *Fairy Rings* is a necessary part of *subLiminal* in part because it invites touch and interaction only hinted at by the shifting textures of the pieces that come before it. It relies on a more hopeful placement – out in nature. By pairing chemical and natural growth *Fairy Rings* acts as liminal space as well. Fairy lore states that it is dangerous to step inside of a faerie ring, and also that one cannot eat the food of a fay land. It is said to trap you in the fairy realm. This piece is meant to be an invitation to play, while also making allusions to this danger and threat. It is important to note this piece can be viewed independently to the rest of the works and can be viewed as both the first and last piece in context of the show.

Fairy Rings is also an attempt to use old cast offs from previous work in new ways. It is one of the few works in *subLiminal* that relies on additions rather than subtractions to shape it. With the links to the grotesque, the abject and the body so centered in previous works in the show there needed to be something outside of bodily relationships complete the meaning. *Fairy Rings* is meant to remind us that there is something mythical outside ourselves and that we can have a little fun with it.

CONCLUSION

In conclusion, the works shown in *subLiminal* are a combination of responses to abstract concepts of liminal states and spaces, the grotesque in art and the abject reaction paired with political commentary and cultural references understood by a mostly millennial audience. The work presented here aims to get the audience thinking about their own place in the world, but reflects the artist's personal history of inbetweens – of a life led as someone other. In my work, the use of Sloppy Craft is designed to relay quick messages, to react along side Crisis Mentality to call out and question the priorities of our time. *subLiminal* mirrors a need to look at the current climate of today and what it is doing to both our artist's community and the world at large. By pushing the boundaries of lived moments and stretching out these moments of fear and awe in time, we can simultaneously confront our own demons and start to heal and grow as a community.

WORKS CITED/WORK CONSULTED

- Clewis, Robert R. *The Kantian Sublime and the Revelation of Freedom*. Cambridge University, 2009.
- Falk, John and Lynn Dierking. *The Museum Experience Revisited*. Left Coast Press Inc, 2013.
- Harpham, Geoffrey Galt. *On the Grotesque*. Princeton University Press, 1982.
- Sontag, Susan. *Regarding the Pain of Others*. Farrar, Straus, and Giroux, 2003.
- O'Doherty, Brian. *Inside the White Cube*. The Lapis Press, 1976.
- Thompson, Philip. *The Grotesque*. Methuen and Co Ltd, 1972.
- Paterson, Elaine Cheasley and Susan Surette. *Sloppy Craft: Postdisciplinary and the Crafts*. Bloomsbury Academic. 2015 (Forward by Anne Wilson).